
UOT 7.04

Ali Aliyev
Azerbaijan State University of Economy (UNEC)
(Azerbaijan)
alismayil@mail.ru

HARMONY OF HUMAN WITH NATURE AND IMAGE IN PEOPLE'S ARTIST OF AZERBAIJAN FARHAD KHALILOV'S WORKS

Abstract. The article deals with works created in portrait and figurative life and landscape genre, which are relatively poor developed area, in a prominent representative of modern Azerbaijani art Farhad Khalilov's creative work. Although the artist, who is more familiar with the landscape genre in the society and the whole world, is regarded as one of the artists developing Absheron school, his works in portrait genre and his gallery of characters are not behind the works in landscape and abstract genre according to their status. These portraits were created according to principles of completeness and sometimes sharpness which are peculiar to the early period of the artist's works. At the same time, there are the artist's figurative compositions on Absheron theme, figurative works in life genre of, he gave people's labour harmony in these works and regarded them as part of nature. The artist denied human dominance, insincere pathos in socialist realism, he refused monumental and ideological peculiarities of the character in his works.

Key words: style, portrait, character, landscape, Absheron, abstract, coloring, form, modernism, technique, color, expression

Introduction. While we are generally characterizing Azerbaijan People's Artist Farhad Khalilov, we recognize him as an artist who came to art with Absheron theme, at the same time, worked themes related to land in real style at the first stage of his creative work, but later in abstract-modern style and

prefers landscape genre. The artist, who was born in the Absheron peninsula and has chosen this land as a source of inspiration for his art, is not tired of describing this beautiful homeland, its villages and settlements, ancient and old historical buildings of local and Shirvan architecture, the beauties of this peninsula that were born in the contact with the sea surrounded it more than half a century. It should be noted that the artist's modern vanguard works also took their source from Absheron.

The interpretation of the main material. The artist has created numerous works on various themes, but the genre that he addresses less is the genre of portrait. Although the artist's works in this genre are less than the works on landscape theme, the works that have been created in the genres of portrait, life and figurative composition are up to 30. The artist's works in the genre of portrait and figurative life and landscape genre, which are beyond the traditional genre and haven't been researched yet, are our research object as his other works. The work "Self-portrait", which should be talked about, was created in 1977 with size of 70x50 cm (canvas, oil paint) and gives interesting impression on the audience in terms of character (*Fig. 1*). The work was created in realism style with the influence of modernism. The centuries-old canon and norms of academic painting were intentionally violated in this portrait, as a result, it shows that the artist was still in research, at the same time, both traditional Soviet socialist realism and traditional academism didn't satisfy him. Later the artist has got popular for his unique style not to be prisoner of these traces. While we analyse the character's look, face form in the portrait, we see that the work expressed the artist's nature in terms of painting and coloring. The portrait creates impression on audience that the described character is the artist in the portrait besides the similarity of the character with the painter. Even without a frame painted in the background, the long hair and beard of the character, at the same time, applying various shades of black color show that the character is the artist and all these determine the professional appearance of the described person.

The artist painted "The portrait of Elchin" of famous painter, at the same time, the favorite actor of Azerbaijan Elchin Mammadov in 1975 with oil paint and size of 60x60. It was created in the real style and with brushstroke peculiar to the first stage of Farhad Khalilov's creative work (*Fig.2*). Elchin Mammadov's character stands in front of us with his perfect reality in the characteristic manner that is known us from films and his style of pose in life. The author created this portrait in his usual style and as usual, freed

the work from secondary subjects and accessories and worked with whole brushstrokes using different shades of dark and black. The characteristic look and pose of the character were given in warm forms as a whole, the relatively cold background with wavy layers increases the influence of the portrait on audience. In general, it should be noted that this work is distinguished not only among the artist's portraits, but at the same time among his works.

The artist's "My wife's portrait" (*Fig. 3*), which was created with oil paint and size of 80-60x on canvas in 1984, is valued as a special work among his works, also in Azerbaijani art in terms of image, composition and colour. The dark clothes on the woman and panama on her head determine the balance of dark color and color composition in the work, at the same time, her dark brown hair, which differentiates her face from warm-beige background, creates harmony with the cold-dark clothes and increases the artistic value of the work.

While F.Khalilov described the Absheron peninsula, its different places – country houses in the Caspian coast, etc., which are his creative mission, he left city life for a long time and was in contact with nature renting villages and settlements of Absheron in the 60s and 70s. And of course, this contact and communication were maintained with the local people. As a result of this communication, the artist, who lived among such lovely people, has given numerous works in Absheron theme, portrait of these people and figurative life compositions to us.

In this respect, the character is very interesting in the master's "Aunt Niyat with green clothes" (*Fig. 4*), which was painted in 1976. We see an image of an old and wise woman in the portrait created with oil paint and size of 70x50. The woman is sitting on a carpet laid on the ground. Her clothes are ordinary and appropriate for her age. She is wearing a light green jacket over the dark green dress and but dark red shawl on her head covers her shoulders and completed her entire clothes. The features of woman's face and hands attract attention of audience more than her clothes and the interior in the portrait. Her face was drawn with lines determining her character. We feel from the character's starred eyes that the woman lives with memories of the past and the past was not so easy. Maybe she lost her husband in World War II and has brought up her children alone. And all the pains she lived in the past are felt in her working and horny hands. Even if these hands were drawn as a fragment, we could still easily understand effort history of these horny hands.

We see again this hard-working woman in F.Khalilov's work "Aunt Niyat", which size is 61x50 cm and was painted in 1976. The face features were given more fragmental in the portrait. If the woman's life was embodied in her hands in the first portrait, the face and forehead wrinkles, drooping eyes of the old woman revive her life in this work.

The artist described a village woman sitting on the ground in "Portrait in village interior", which size is 80x60 cm and was painted in 1976. A rug belonging to village interior was described in the background of the portrait. The woman with veil on her head is lost deep in thoughts in this quite interior and as if this increases the silence in the interior...

Generally, 1976 is the year when the portrait gallery of the artists became richer. From this point of view, let's take a look at the work "Baba in the red clothes" (*Fig. 5*) painted in the same year. A young fellow was described with oil paint on the canvas. He is wearing red clothes as you can see from the name of the work. The fellow was described in leant and freely seated position and the red color on him was also reflected on his cheeks and partially on his nose. The bright white-green background enhancing the work by contrasting with red color that dominates in the portrait. At the same time, we see the same character in "Baba's portrait" that was painted with oil paint on the canvas with size of 80x60 cm in 1976. The portrait is bust position and the face color is in red-orange shades as in the previous portrait. The dark green shirt on him and dark brown background give a classic effect to the work.

Human figure and plot works are not few in the early period of Farhad Khalilov's creative work. Human was described in harmony with the nature in some of these work, human attracts attention in some or human is in the same position as nature in some, his life and working harmony is shown in some. In any case, we can see the human's connection with nature and his creating. The author's "Flower garden" (*Fig. 6*) is one of these works. This work consists of two versions. We see blossoming almond garden on green meadow in the first versions. Almond trees cover a wide area up to the horizon. People who are seen among the trees are working in green glade, looking after trees and garden. We feel a rhythm, work harmony here.

But we see a shepherd grazing his flock of sheep in the green meadow in the background of the same flowering almond trees in the second version. The artist who didn't let socialist realism close to his creativity didn't violate the work harmony in both works "Flower garden", he described people as

not meeting the requirements of that time, but combined them with landscape genre and gave them as a part of nature.

One of the artist's works, which are about his lovable Absheron motifs, also show a close connection of human with nature, is "The night is falling" (*Fig. 7*). At the same time, this work also plays an important role among the works concerning this school. The night's falling in Absheron village, which is on sandy shore of the blue Caspian Sea and seen in the horizon, was described in the work. Typical Absheron houses, stone fences, stairs and doors are painted yellow-orange by the last glows of the sun in silence of the evening. A shepherd and several people who are back from pasture and guide the flock of sheep to the stable are described in the foreground. It is interesting that the comfort of the night, which is waiting people after exhausting working day and efforts, is felt in the darkness of the evening in the work.

As we have mentioned, the artist, who is in love with the nature of Absheron, at the same time, lived in the villages and settlements of this peninsula for months, was in close contact with these people. From this point of view, the artist, who shows a thousand colors of Absheron nature in his works, created also works that reflected the lives of these people. An old dry tree and an old woman walking by this tree were described in the background of stone fences in an old village of Absheron in one of these works (*Fig. 8*). The woman with veil, the tree without leaves that perhaps lives its last winter, old fences around and old village houses are symbolized oldness. The coloring is also monochromic, so it approaches the content and mood of the work. Generally, this work resembles the pessimistic theme of Rockwell Kent's work "Old horse, old stable, old life".

In this regard, the resemblance and comparisons in this work are the expression of philosophical thoughts of the artist in one or another work. We will see more expressions of the artist's philosophical thoughts in the works during the second period of his creative work. In fact, the artist, who has chosen the modern and vanguard style and is one of the representatives of modern abstract art, has come to this way with his philosophical thoughts.

Both portrait and figurative life composition are less than landscape and other modern vanguard genres in Farhad Khalilov's creative work. Nevertheless, his portrait, life and figurative compositions occupy an important place in the list of works concerning to the first period of his creative work and enrich his works of Absheron school. Because these works express correctly daily life, working process of Absheron inhabitants.

The artist created many works in a rough style during the initial period of his creative work. Let's look at a small two figural composition (Fig. 9) in this style. This work that is called "Spring holiday" was painted in 1976. A woman with veil and a child are moving forward holding a samani in their hands. The work was painted in vertical position and the woman's figure with veil covers the entire painting from the bottom to the top. The veil was painted with warm shades of black and bright beige wrinkles show the woman's walking and figure. Holding samani in their hands express the interesting and peculiar daily life of the work, it expresses Spring holiday and it is also one of the most important and main attributes that inform the coming of spring. Let's also remind that this work has a distinguished place among ethnographic works according to its subject and peculiarities.

There is another interesting work painted by F.Khalilov during the 70s and expressing ethnographic and life peculiarities of Absheron land. A group of Absheron women were described in this work. The work is called "Before the storm" and was painted with oil paint on the canvas in 1968. The point is that as if five or six women gather in front of a yard and discuss something when they go to the shop. All of these women are wearing veil and kerchief or cover shoulders with shawl. As you can see from the name of the work, there is no doubt that this conversation is a gossip among women and generally considered as a category of life. Apparently, this life event that the artist has ever observed is also reflected in his creative work.

Conclusion. Today the artist, who devoted the main part of his works to the expression of Absheron, the Caspian Sea and its sandy beaches, its soft nature, continues his creative work. Portrait and character style occupy a special place among the author's works on Absheron theme. At the same time, the people described in these works have been immortalized in his works as a part of nature and as a standard for the creation of his native Absheron's theme.

REFERENCE:

1. Əfəndi R. Azərbaycan incəsənəti. (illüstrasiyalar) Bakı, Şərq-Qərb. 2007, 160 s.
2. Ziyadxan Əliyev. Sənətsünas taleyi. Bakı, Letterpress 2019, 494 s.
3. Серия «Имена в искусстве». Фархад Халилов. Международная конфедерация союза художников. Москва 2012, 247 страниц
4. "Yenidən Bakıda" H.Əliyev mərkəzində F.Xəlilovun fərdi sərgisi
<https://medeniyyet.az> <https://m.modern.az>
www.medeniyyet.az

Əli Əliyev (Azərbaycan)**Azərbaycan Xalq Rəssamı Fərhad Xəlilovun əsərlərində insan-təbiət harmoniyası və obraz**

Məqalədə müasir Azərbaycan rəssamlığının görkəmli nümayəndəsi Fərhad Xəlilovun yaradıcılığında nisbətən az işlənən bir sahə-portret və fiqurlu məişət-mənzərə janrında işlədiyi əsərlər tədqiq edilir. Cəmiyyətə və bütün dünyaya daha çox mənzərə janrı ilə tanış olan rəssam bu janrda Abşeron məktəbini inkişaf etdirən rəssamlardan biri kimi qəbul edilsə də, onun portret janrındakı əsərləri, yaratdıqları obrazlar qalereyası öz statusuna görə onu adərən ifadə edən mənzərə və mücərrəd işlərindən geri qalmır. İstər yaratdığı obrazların işləmə texnikası, istərsə də onların xarakterik xüsusiyyətlərinin verilməsi, müəllifin birinci dövr yaradıcılıq üslublarına xas olan bütövlük, bəzən də sərtlik prinsipləri ilə verilmişdir. Eyni zamanda rəssamın Abşeron mövzuları içərisində fiqurlu kompozisiyalar, məişət janrında işlədiyi fiqurlu əsərlər vardır ki, bu əsərlərdə o insanların əmək ahəngini vermiş, onları təbiətin bir parçası kimi olaraq qəbul etmişdir. Rəssam bununla da sosialist realizmindəki insan dominantlığını, saxta pafosu inkar etmiş, obrazın monumental-ideoloji xüsusiyyətlərinə öz əsərlərində yol verməmişdir.

Açar sözlər: üslub, portret, obraz, mənzərə, Abşeron

Али Алиев (Азербайджан)**Образ и гармония человека с природой в произведениях Народного художника Азербайджана Ф. Халилова**

В статье речь идет о творчестве Народного художника Азербайджана Фархада Халилова и исследуются образы портретного жанра и бытовые композиции, где автор изображая фигуры людей, передает ритм и трудовую деятельность и быт апшеронцев. Портретный жанр в творчестве художника не является доминирующим, так как художник и в мире, и в азербайджанском искусстве известен как пейзажист, воспевающий родной Апшерон и представитель нового модернизма. Но, тем не менее, портреты и его образы, пейзажные композиции с фигурами людей, картины с фигурами на фоне природы в процессе труда являются одними из лучших работ мастера, который воспринимает человека как часть природы. В целом, в своем творчестве художник отказывается идеализировать образ человека в идеологических целях. И поэтому эти работы дополняют и обогащают его галерею, посвященную родному краю и которые, в свою очередь входят в Апшеронскую школу живописи.

Ключевые слова: стиль, портрет, образ, пейзаж, Апшерон

Figures:**Figure 1.****Figure 2.****Figure 3.****Figure 4.**



Figure 5.



Figure 6.



Figure 7.



Figure 8.



Figure 9.



Figure 10.